For carrying and storing foodstuffs the Terena used such containers as clay pots, calabashes, baskets, and netted bags. In their houses they also kept such tools and weapons as the digging stick, stone ax, club, spear, and bow and arrows. Materials for weaving baskets and bags were kept in corners, while dried meat, dried fish, skins of animals, and bags of vegetable foods hung from the rafters.

CLOTHING AND ORNAMENTS

Both men and women wore a cotton loincloth stretching from the waist to the knees, known as a *shiripá*. A shorter black *shiripá* was worn by men on war parties. During cold weather everyone wore a sleeveless cotton shirt, *repenóti*. In warm weather children went about unclothed. Both men and women used pentagon-shaped leather sandals fastened with a leather thong. All body hair, including eyebrows and pubic hair, was carefully pulled out with pincers. Hair was combed back over the head and fastened with a cord.

The Terena were fond of wearing necklaces, *nakóti;* bracelets, *imotáki;* and anklets, *imóheve.* These decorations were made by stringing dried seeds, animal teeth, and disks of shell and bone on a cotton cord. In later days, glass beads and bracelets and rings made from silver and even gold were used. During ceremonials the Terena used diadems made from red feathers and short skirts made from rhea feathers. Yellow parrot feathers could be used only by chiefs and usually signified that the wearer had killed an enemy. War chiefs wore, in addition, a robe made from jaguar skins.

Discussing the dress and painted designs of the Terena, Castelnau says:

> These Indians have no other clothes than a piece of cloth which they wrap around their kidneys, their hair is suspended at the back of the head and tied up to form a tail. Both sexes have the habit of covering their bodies with singular paintings, resembling those of the Guaycuru. Their designs are often excessively delicate and represent a harmony and delicacy which by no means can be described. [Ibid., vol. 2, p. 471.]

In connection with ornaments and body paintings, Castelnau adds the following:

> Here are glass beads which are fastened onto cotton cloths with wide stripes. There are scarlet feathers which are tied together and cut to make head ornaments; over there is a woman who is covering her husband's body with

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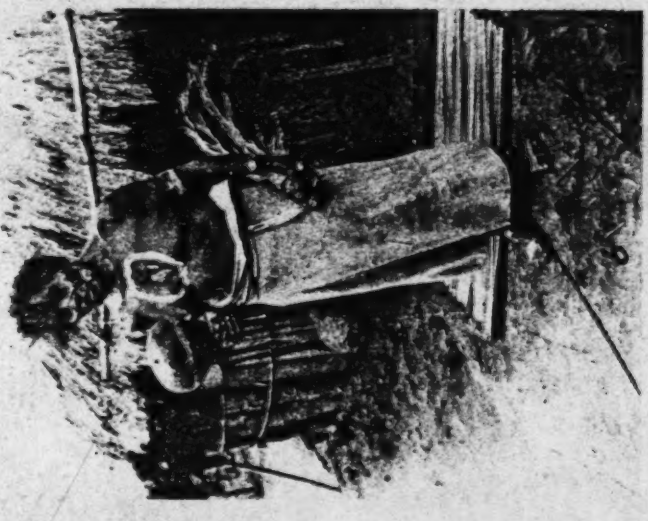

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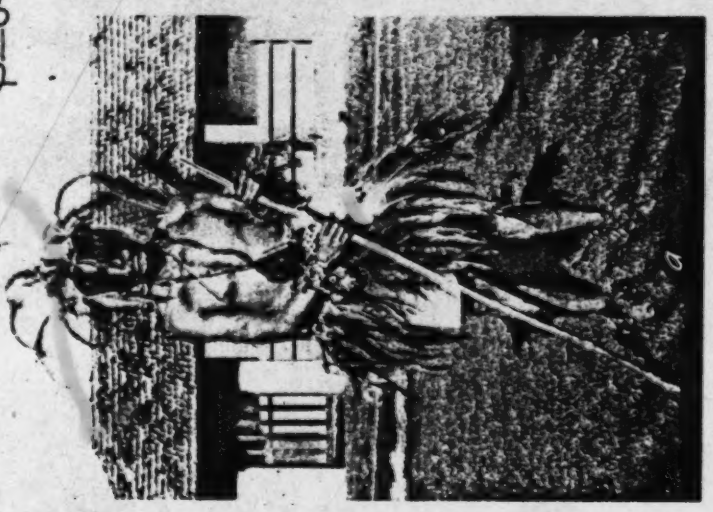

PLATE 8.—Terena dancer and rhumba. a, "Bate-pau" dancer dressed in rhea feathers. A, Rhumba with half Kaska (rattle) and Kl'puk (rhea feather baton).

[End Plate 8]

[P. 80]